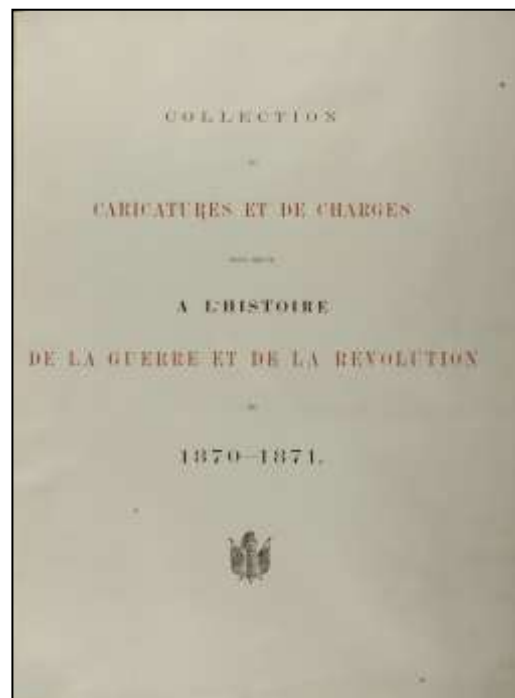


The Collection of French Caricatures in Heidelberg: The English Connection

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Heidelberg University Library is currently carrying out a DFG (German Research Foundation)-funded project "Digitalisierung und Erschließung illustrierter Kunst- und Satirezeitschriften des 19. und frühen 20. Jahrhunderts".¹ As part of the project the Library has digitised nine volumes of the "Collection de caricatures et de charges pour servir à l'histoire de la guerre et de la révolution de 1870-1871",² held by the Library since 1885, and has made the images accessible and searchable in its image database HeidICON. This outstanding collection of caricatures was left to the Library together with several volumes of French satirical journals³ of the same period by the German antiquarian Nikolaus Trübner (1817-1884),⁴ who lived and worked in London.⁵

The greater part of the lithographies, most of them coloured, was printed in Paris, but it seems very likely that the caricatures came to London and were bound there. Two issues of *The Athenaeum* appearing in October 1872 probably constitute the earliest source to refer to this collection; the article of 26 October is glued into the front of the first volume of the Cambridge and Heidelberg collections.⁶ It states that the booksellers Messrs. Dulau "had made in Paris [...] a remarkable collection of caricatures". Out of this collection they created "a few grand sets", some of



Title page of the first volume of the Heidelberg collection

¹ <http://www.ub.uni-heidelberg.de/Englisch/helios/fachinfo/www/kunst/digilit/artjournals/Welcome.html>

² http://www.ub.uni-heidelberg.de/helios/fachinfo/www/kunst/digilit/artjournals/collection_caricatures.html

³ In addition to this legacy, a 140 manuscripts and over 2300 books were donated by Trübner's widow Cornelia to Heidelberg University Library in 1885.

⁴ N. Trübner was the uncle of Karl Ignaz Trübner (1846-1907), who negotiated the return of the famous Manesse Codex to Heidelberg. The Manesse Codex is now the most famous and important manuscript in the Heidelberg University Library.

⁵ Armin Schlechter (1990), *Gelehrten- und Klosterbibliotheken in der Universitätsbibliothek Heidelberg*, Heidelberg, (Heidelberger Bibliotheksschriften, 43), S. 41 ff.

⁶ *The Athenaeum. Journal of English and Foreign Literature, Science and Fine Arts*, 26. Okt. 1872, p. 524 f.

which are still in England. It is also known that Dulau privately printed a title-page for them.⁷

This title-page not only connects the Heidelberg collection with Dulau, it also shows that there are a few related and similar collections in England. The collection in the British Library is, with its ten volumes,⁸ the fullest and the best in terms of quality. In addition, the British Library owns related material with more caricatures and texts from the same period. The Department of Prints and Drawings at the Victoria & Albert Museum holds nine volumes,⁹ from which, unfortunately, numerous caricatures were removed in 1971 for the exhibition "The Franco-Prussian War and the Commune in Caricature 1870-71". The excised prints are still at the Museum but stored separately.¹⁰ The V&A also has related material, though with a different title-page, but contents and style of the volume make a Dulau provenance seem very likely.¹¹ Heidelberg University Library has nine volumes.¹² Cambridge University Library owns six,¹³ and the Bodleian Library in Oxford one volume.¹⁴

All these collections are connected via the title-page. With the exception of the volume at the Bodleian, all the sets seem to have received their bindings at the same place. They are half-bound in red leather, decorated with French imperial emblems and gold-tooled.

The Bodleian's collection has the common title-page, but it is of smaller format and bound in a simpler fashion than the others. It is fairly certain that the Library received the collection in the form of single prints of the caricatures along with a title page and that the binding was done at the Bodleian bindery.¹⁵ In Heidelberg, not only the collection of French caricatures but also the French journals from Trübner's estate have a red leather half binding, which suggests that these latter volumes were also obtained from Dulau.¹⁶

On account of the article in *The Athenaeum*, it has been assumed that Trübner bought his collection from Dulau & Co.¹⁷ However, the handwritten dedication in Heidelberg's Volume 1, so far disregarded, makes it more likely that the collection was given to him by Frederick

⁷ op. cit. An earlier notice at *The Athenaeum* (19. Oct. 1872, p. 499) in "Literary Gossip" states that "one copy has been purchased by Prince Bismarck, a second by the British Museum, a third is in the hands of the collectors." To my knowledge there is no information if Bismarck ever owned such a collection.

⁸ Shelfmark: 14001.g.41 (Vols. 1-9) and Cup.1001.l.1 (Vol. 10)

⁹ The Department of Prints and Drawings' Shelfmark: 95 H 62-70 (Vols. 1-9)

¹⁰ Susan Lambert (1971), *The Franco-Prussian War and the Commune in Caricature, 1870-71*, London.

¹¹ Shelfmark: 95 H 61. Title: Paris Siège et Commune. Collection de 127 eaux-fortes en dix séries par MM. Lalanne, Martial, Desbrosses, Yon Pierdon, et De Boret.

¹² Shelfmark: Truebner 1:1-9, digitised version: <http://collection-caricatures.uni-hd.de>

¹³ Classmark: KF.3.9-14 (6 Vols.)

¹⁴ Call number: 17075 b.8

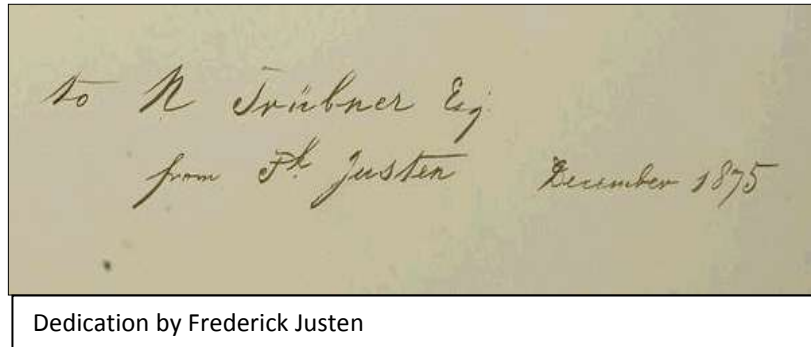
¹⁵ I owe this information to Francesca L. Galligan, to whom I am especially grateful.

¹⁶ Wolfgang Metzger (1999), Französische Flugblätter aus der Sammlung Trübner, S. 266 f, in: *Kostbarkeiten gesammelter Geschichte. Heidelberg und die Pfalz in Zeugnissen der Universitätsbibliothek*, Heidelberg, (Schriften der Universitätsbibliothek Heidelberg, Vol. 1).

¹⁷ op. cit., S. 266.

Justen (1832-1906). The dedication says: "To N Trübner Esq. from Fk Justen December 1875".

The German-born Justen came to London in 1851, where he first worked as "German Assistant" at Messrs. Dulau & Co and later became the sole proprietor of the company.¹⁸ However, there is a connection not only between Justen and Trübner, but also between the former and the British Library. According to the Library's acquisition records he donated the ten-volume collection to the Library on 9 March 1889, but it is unclear whether he also donated the related material shelfmarked Cup. 648.b.2.¹⁹



The V&A's collection was catalogued in 1962, but the acquisition file has a typewritten note saying that the volumes have been in the possession of the Museum since 1887.²⁰ So far there are no indications of previous ownership or donation for the Cambridge, Oxford and V&A volumes. The Bodleian's volume was catalogued in 1918, but its standard library binding makes a late 19th century dating more probable.²¹

As already mentioned, the British Library has the largest collection with more coloured prints than the other sets. Above all, this collection has many more German, Italian and Dutch prints. The collections at Heidelberg and the V&A are best comparable to the one at the British Library as far as content and format are concerned, while the Cambridge and Oxford volumes differ from them in both content and size. The satirical prints reflect events and personalities of the period before and during the Franco-Prussian War, the siege of Paris and the Commune, and of the initial phase of the Third Republic.

A comparison of the different collections makes it apparent that the British Library and Heidelberg volumes are more comprehensive and contain more complete versions of the

¹⁸ H. W. (1906). Frederick Justen, F.L.S.. *Geological Magazine* (Decade V) 3, pp 576-576, online version: <http://dx.doi.org/10.1017/S001675680011917X> (14.07.2012)

¹⁹ While M. Daniels regards it as uncertain that Justen donated the caricature collection shelfmarked Cup. 648.b.2, W. J. Rhoden thinks it probable and refers to "the significant overlap" between the two collections. Morna Daniels (2005), Caricature from the Franco-Prussian War of 1870 and the Paris Commune, in: *The Electronic British Library Journal*, Article 5, p. 2.

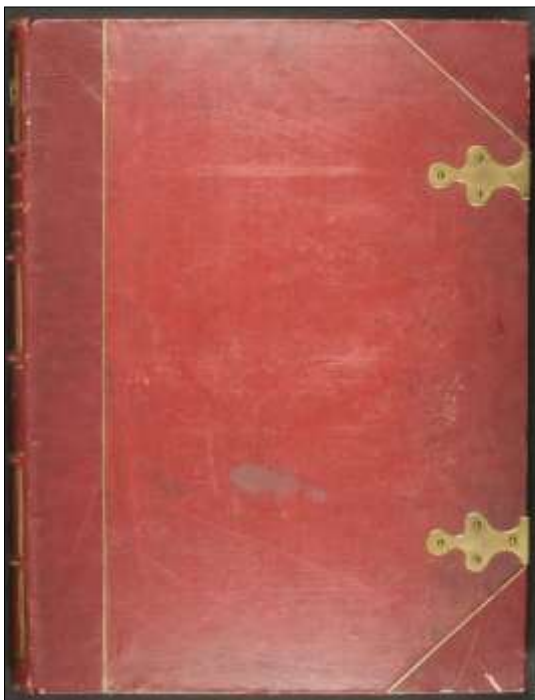
W. Jack Rhoden (2009-10), French caricatures of the Franco-Prussian War and Commune at the British Library, *French Studies Library Group Annual Review*, Issue 6, S. 22.

²⁰ (ref: RP/1962/116) I would like to thank Alex Chanter of the V&A for this information.

²¹ I owe this information to Francesca Galligan from the Bodleian Library.

known series than the others. The Oxford volume consists mainly of series of satirical prints, which have as subject politicians and Paris during the siege. In Cambridge the first four volumes consist of French caricatures, while the fifth volume features issues of the journal *La Charge* in addition to caricatures by Martial and the last volume contains German caricatures.

Noteworthy are the final volumes of the collections at the British Library, the V&A and Heidelberg. These contain some very provocative, even erotic caricatures at the expense of the imperial family, of politicians and of the Church, and were therefore provided with a lock (see image 3). The lockable volumes at Heidelberg and the British Library comprise the same satirical prints, with only one exception. In contrast, the lockable volume at the V&A is less provocative than the others.



Heidelberg University Library volume 9 with lock

This article deals with the well-known collections in Heidelberg, London, Cambridge and Oxford, with the exception of the collection shelfmarked Cup. 648.b.2, which I have had no opportunity to access. These collections do not correspond precisely to the contents of the Dulau collections described in *The Athenaeum* and said to have been acquired by the British Museum, Prince Bismarck and other collectors. Much more collating and research is therefore desirable to complete the picture.